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THE DIAL

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INDIAN LITERATURE FOR ENGLISH READERS.*

It is now a little over a century since Wilkins translated the "Bhagavad-Gītā" into English and Sir William Jones founded the Royal Asiatic Society. The translation of the "Law of Manu" by the latter, a little later, was the opening of the door into the marvellously rich treasure-house of Hindu literature and philosophy; while the essay on the "Veda" by Mr. Colebrooke, at the beginning of this century (1805), afforded the Western World the first accurate information respecting that ancient scripture. And yet the popular accounts, in cyclopaedias and manuals, of the religious life and belief of India, ancient and modern, current even forty years ago, were as a rule full of the most grotesque

* BRAHMANISM AND HINDUISM: or, Religious Thought and Life in India, as based on the Veda, etc. By Sir Monier Monier-Williams, K.C.I.E. Fourth edition, enlarged and improved. New York: Macmillan & Co.

errors and unseemly bigotry. But happily a new spirit has arisen, and a great abundance of material is now within reach of the English reader. Barth's "Religions of India" is fair, accurate, and comprehensive, though lacking in orderly arrangement, and wholly destitute, unfortunately, of quotations illustrative of the piety and ethics of the great religious systems described. The volume on India in Johnson's "Oriental Religions" is a sympathetic study of the subject, but is somewhat diffuse in style, with an over-refinement of speculative opinions and a too continuous assertion of certain peculiar philosophical theories. Muir's "Sanskrit Texts" is a work for the scholar rather than the general reader, but it is still invaluable in its way. The writings of Max Müller contain much of interest to both special student and common reader, but they aim to expound the philosophy of religion, or the religious evolution of the human mind, as illustrated by Hindu myths and Sanskrit roots, rather than to describe the popular faiths and forms which the later Hindus have produced. At present, the student has access in English to enough of Hindu literature to afford a wide range of investigation. Griffith has given us a translation of the "Rāmāyana," and his little volume of "Selections" will prove of great interest to those who can go no farther; Talboys-Wheeler, in his "History of India," has given a free prose version of the same poem; Davies, and also Chatterji, have put the "Bhagavad-Gītā" before us in very attractive form; Sir Edwin Arnold, in "Indian Idylls" and "Indian Poetry," has made very felicitous renderings of many choice bits of Oriental song; in the "Sacred Books of the East" we have access to ancient codes, ceremonial hymns, and philosophical treatises; while Protap Chandra Roy, a philanthropic Hindu scholar, as the result of herculean efforts is laying at our feet a prose translation of the entire "Mahā-bhārata," which, though very prosaic and infelicitous, is accurate, unvarnished, and free from western influences.

The work on "Brāhmanism and Hindūism," by Monier-Williams, attempts to supply a place never before filled,—“To give such a clear account of a very obscure and intricate subject as shall not violate scholarly accuracy, and yet be sufficiently readable to attract intelligent

general readers." And it is evident that the author has succeeded to a marked degree. He has produced a work full of interesting information, as might have been expected from such a veteran in the cause of Sanskrit literature and such an earnest student of Oriental religions. And while full of information this work is clear in its outlines, the writer having mastered his material instead of being mastered by it; he has exercised a wise selection, having kept his pages free from those needless details which confuse, while giving the specific facts which make his narrative instructive and luminous. There is probably no other single volume which will so thoroughly satisfy the intelligent reader. Its spirit is neither dogmatic nor apologetic, but just and catholic, in this respect in advance of his recent treatise on Buddhism,—this work being a piece of appreciative description, which does credit to the author and marks the triumph of a more scientific spirit in this department of scholarship than was exhibited by so fair a man as James Freeman Clarke in his "Ten Great Religions." It is comprehensive in its plan, including the ancient Vedic faith, the philosophy of the Upanishads, the Brāhmanic ceremonials, the sects of more recent centuries, a sketch of the forms and superstitions of modern Hindūism, together with a good account of the efforts at reform recently made in the line of pure theism. This work differs from Johnson's "India" in its wider range of topics and in its greater attention to the modern phases of religion among the Hindus; it differs from the volumes by Max Müller in being less linguistic and philosophical, while being more historical and descriptive; it differs from Barth's "Religions of India" in giving a fuller and better-ordered survey of Hindu religious life on its more practical side.

The present work, however, is not without its limitations, and it is to be regretted that its author failed to incorporate in it a fuller treatment of certain topics. In a few pages he might have made the origin, structure, and characteristics of the Veda much clearer than he has. The learner must still turn for satisfaction to his own little manual on Hindūism, or to Max Müller's "Physical Religion." A few words respecting the growth of our knowledge of these scriptures—a quite romantic story in itself—would have been welcome and appropriate; but Sir William Jones is not mentioned, while Mr. Colebrooke's work is passed over, his name occurring only in a note

in reference to an insignificant matter. A description of how the Veda grew up, and of what it is like, would have added great value and interest to the volume. Many facts are indeed stated here and there, but no connected story is told. While some attention is paid to the "Hymns of the Rig-Veda," no effort is made to trace the evolution of the doctrine of God in them as might well have been done. The "Law of Manu," and other Hindu codes, afford material for an interesting study in comparative jurisprudence, considered in its broadest aspects; but even a beginning in this direction is not made here. It is a decided misfortune that the two great Indian epics—"Mahā-bhārata" and "Rāmāyana"—are passed over with so brief a mention, little more than incidental reference being made to them. It would have been better to shorten the treatment of modern superstitions—tree and animal worship, and the like—and to introduce the reader to that literature which is still a living agency making for righteousness in India, and which, too, amid its tangled jungles, has flowers of exquisite beauty and perfume, that are a joy and an inspiration to behold.

This work is, then, more valuable as a description of "Modern Hindūism" than as a treatise on the ancient philosophy and literature of India. In Chapters III.-VI. may be found a full and appreciative description of the principal Hindu sects—their temples, idols, and ceremonies; and also the story of the reform movements, like the Sikhs and Rāmānuja sect, is here better told than anywhere else, while this judgment is given respecting these movements in general: "Without doubt, the tendency of their doctrines is toward purity of life." Probably as interesting parts of this book to the general reader are Chapters XIII.-XVI., where the religious features of the ancient family-life are portrayed—religion to the Hindu is preëminently a family duty, "Any idea of congregational religious duties has no place in his mind,"—and where, too, in contrast, is set forth the religious character of the modern Hindoo family, its rigid and elaborate ceremonies from birth to death, with minute formalities attending every trivial circumstance of life, the ever-recurring fasts, festivals, temple celebrations, and idol processions. The origin, the nature, and the tyranny of caste is ably treated in Chapter XVIII., where the general truth is stated: "It is easy to see, therefore, that caste and occupation were

formerly convertible terms. The number of these trade-castes is at present quite incalculable. There seems to be no limit to their formation. New ones are continually forming. Old ones are continually passing away." Over fifty pages — none too many — are given to "Modern Hindu Theism." In Chapters XIX. and XX. the work of Rāmmohun Roy, Dwārkanāth Tāgore, and Keshab Chander Sen is described in a very sympathetic spirit, and these and other leaders of the "Brahma-Samāj" are given ample praise. These are men who make us rejoice in our common human nature, and strengthen our hope for India. Of the former, the author nobly writes: "Probably Rāmmohun Roy was the first earnest-minded investigator of the science of comparative religion that the world has produced."

It may not be amiss to bring together a few of the more striking sentences in this work. On the subject of sacrifice, we find this: "It is certainly remarkable that the idea of sacrifice as an atonement for sin seems never to have taken firm hold of the Hindu mind." This fact accounts largely for the opposition of Hindus to missionaries who preach a sacrificial theory of the atonement. At present, the maintenance of sacred fire by each family and the offering of animal sacrifice are obsolete or obsolescent in India, with the exception of the worship of the goddess Kālī. This is an interesting fact: "No shrine or temple to Brahmā [the Supreme God] is to be found throughout all India. The one self-existent Brahmā can only become an object of meditation and knowledge. The Spirit is to be known by the spirit, for he is enshrined in every man's heart, and this internal meditation is regarded as the highest religious act." And while many names for God are used and many temples are dedicated to different gods, yet they are all viewed as different phases of the One God, whose truest worship is purely spiritual, as a Brāhman said to Monier-Williams: "All orthodox Hindus believe in one universal spirit, who becomes Supreme Lord over all. . . . We may propitiate every one of them [referring to the different popular names for God] with ceremonies and sacrifices, but the Supreme Being present in these gods is the real object of all our offerings and religious services." Turning to another subject, it is very pleasant to read: "Happily for Indian households, the drinking of stimulating liquor has never been permitted, except at

special religious ceremonials." There is a very interesting account, in Chapter XVIII., of Hindu artists and artisans, and the remark is made: "We must go to India for the best illustration of the truth that the human hand is the most wonderful of all machines." This passage is well worth quoting: "Be it observed, however, that the wives of India, unless they belong to the upper classes, have complete freedom, and are allowed to go everywhere. It is noteworthy, too, that wives do not adopt their husband's name, as European wives do. It is only theoretically that they merge their individuality in his. Note, too, that they are generally loved, and that cruel treatment by brutal husbands is unknown."

Let us take leave of this interesting volume by quoting from its chapter (XXI.) devoted to the moral precepts of the Hindus — neither as full nor as satisfactory, however, as Muir's "Metrical Translations from Sanskrit Writers" — this specimen:

"This is the sum of all true righteousness —
Treat others as thou wouldst thyself be treated.
Do nothing to thy neighbor which hereafter
Thou wouldst not have thy neighbor do to thee.
In causing pleasure, or in giving pain,
In doing good, or injury to others,
In granting or refusing a request,
A man obtains a proper rule of action
By looking on his neighbor as himself."
— *Mahā-bhārata*.

JOSEPH HENRY CROOKER.

A SOLDIER'S TRIBUTE TO A SOLDIER.*

Human nature is much the same in all ages. "A prophet is not without honor but in his own country and among his own kin." We will claim any glory as a nation, accept it for ourselves as individuals, but are amazed when it is conferred upon a fellow-citizen whom we have known for years. No man is a hero to his *valet-de-chambre*, and precious few are to their next-door neighbors. Lincoln was laughed at and ridiculed as a candidate. Listening thousands applauded the rounded periods of Edward Everett at Gettysburg, but wondered why the awkward President spoke at all. The oration of the first is long since forgotten; the words of the latter will live and thrill to all eternity. Grant's modest tender of services to an omniscient adjutant-general in '61 was tossed contemptuously aside. Sherman's proffer met with no reply. Sheridan begged the

* ON THE BORDER WITH CROOK. By Capt. J. G. Bourke, U.S.A. Illustrated. New York: Charles Scribner's Sons.

command of a regiment from his own state, and could not get it. The friends and fellow-citizens of a Western boy jeered the announcement of his commission, and would not believe the news of his heroism at Mission Ridge until he came home riddled, but commanding the regiment in which they would have denied him a lieutenantancy. History teems with examples, from Christ to Columbus, and so on to our own day. Those cited are modern and familiar. The United States, in its sore extremity in '61, lavished rank and command on a host of soldiers of fortune who swarmed to our shores. Subordination to them was demanded of American officers and gentlemen, who were required to fight, save the mark! under a pack of braggarts, not one of whom achieved greatness, and most of whom were consummate frauds. To this day we flock to hear the singers, the players, the divines, the lecturers, who bear the guinea-stamp of transatlantic favor, and pour the gold of America into foreign palms. Tennyson and Thiers, Kipling and Hugo, chant the valor of the soldiers of England and France, and we run to read. Verne, Dettaille, De Neuville, Meissonier, and Elizabeth Thompson Butler, have pictured on glowing canvas the deeds of Caporal Crapaud and Tommy Atkins, and we gaze in fascination; but only of late have Remington and Zogbaum shown us the little army of our own which we had forgotten. Some years ago a Western writer declared that we had lost more officers, killed or died of wounds received in Indian battle in a decade of national peace, than did the British army in all the Crimea, with Alma, Inkerman, and Balaklava, and the few who read would not believe. When the Chicago "Times" published its series of graphic letters from the front during the Sioux campaign of '76, there was brief opening of eyes at the tale of hard fighting, suffering, and starvation, and possibly even more in '77, when those ragged war-worn troopers were whirled Eastward to rescue us from mob violence, and, with the alkali dust still clinging to their bearded faces and hiding the scars of the year before, they were cheered through our streets. People were too busy, however, long to bother their heads about the battles alleged to be going on on the Western frontier. The Custer tragedy gave a temporary shock, to be sure; but between the Centennial and the presidential campaign it had no chance of extended mention. We often saw Sheridan in civilian dress upon our streets, and never thought of

him between-times in saddle at Red Cloud or Laramie. We welcomed scholarly and courtly Terry, and missed him when he sought retirement; but we hardly knew what to make of the silent, simple-mannered, plainly-dressed man who succeeded him, the headquarters of whose great command were here, but whose heart was evidently back in the prairies and mountains whither he was so constantly flitting. Who would associate the idea of iron nerve, of superhuman endurance, of absolute contempt for danger, of Spartan simplicity of life and habit, of cool, daring, magnificent courage, of unequalled knowledge of the broad West and unparalleled influence over its wild denizens, with this shy, unpretentious, low-voiced stranger who was pointed out about army headquarters as no less a personage than Major-General George Crook, the soldier who had fought more pitched battles than any living general of his time and knew more about Indians than any man in America? Only with his sudden and lamented death did we begin to know him as he was — the ideal of devotion to duty, of lofty honor, of perfect truth, of purity of life and purpose. For a time the papers glowed with tributes from his comrades of the Loyal Legion, of the army, and of the far West, but these too soon gave place to other themes; and not until now have we had placed before the reading public in permanent and attractive form the tribute of a soldier-writer who could speak from the point of view of one who for many a long year, through the most stirring campaigns, was the General's aide-de-camp, amanuensis, inseparable companion, and "own familiar friend." That man is Captain John G. Bourke, of the Third United States Cavalry, who was so recently conspicuous on the Rio Grande frontier in the chase after the insurgent Garza.

In a handsomely bound and illustrated volume of nearly five hundred pages, Captain Bourke tells of the thrilling days in Arizona when every rock was a gravestone, every "buck-board" a hearse, and every cañon an ambush. From the date of his graduation at West Point in '69, he saw month after month of almost daily battling with the fiercest tribe on the continent. For two years the efforts of the troops were misdirected by generals who held aloof from the scene of hostilities. Then came Crook, fresh from his victories over Bannock, Snake, and Pah Ute, skilled in Indian warfare, a model to every officer and man. Headquarters came with this solitary soldier, whom even

the driver of the stage did not know, from Los Angeles by the sea to the extreme skirmish line at the front, and there headquarters remained throughout the war. For years the Apache had been lord of all the soil. Now he met a chief who made no promise he did not keep, a soldier who seldom slept and never smoked nor swore, who drank only water and little of that, who ate with the humblest trooper, and more often supplied his men than was supplied by them with game, who fought to thrash the Indians when they would not behave and to protect them when they did, who completely whipped them into subjection in less than two years and was then sent away to try conclusions with the Sioux. The story reads like romance, but is as true as gospel. Captain Bourke's note-books, faithfully kept through all his years of service with the general whom he so faithfully served and loved, fairly bristle with detail and fact that enable him to complete a narrative that has no mate in American literature—the story of Crook's campaigns against almost every hostile tribe upon our border. It abounds in thrilling incident, it ripples with quaint humor, it expands sometimes into the realm of the naturalist—for Bourke was student as well as soldier. It brings one face to face with nature under the brazen skies of Arizona or the snow-capped peaks of the Big Horn. It gives evidence at times of apparent slashing out of whole paragraphs, some pages being written with fond and lingering touch and others at the *pas de charge*; it abounds in kindly mention of comrades of all grades, and avoids censure of any. It robs no man of honors due him, and only once or twice credits men with being where they were not. It is as modest as Moltke's famous work, in that the author has next to nothing to say of himself (he had won the medal of honor for daring at Stone River, before ever he donned the gray at West Point, and no man ever heard him allude to it), and finally he has told an unvarnished tale of years of savage battle, of stern campaign, of trials and sufferings and starvation unflinchingly borne for duty's sake, and has given an insight into the character and deeds of our little army of the West that Americans, fathers and mothers, sons and daughters, should read and rejoice in. It is a soldier's tribute to one of the noblest of American soldiers and gentlemen, and a monument to the bravery and devotion of our little force on the far frontier.

CHARLES KING.

AMERICAN ORNITHOLOGY.*

The heart of the naturalist warms at the names of Wilson, Audubon, and Nuttall. They were the three great pioneers in the study of North American birds, and the splendid service they rendered in the department of descriptive ornithology remains to the present day unsurpassed, and in certain features has never been equalled. All three were men of foreign blood. Alexander Wilson, "the Paisley weaver," had reached the age of twenty-eight when necessity compelled him to seek a refuge in our hospitable country. During the following ten years he gained a humble living, first at weaving and next at school-teaching. Then the instincts of nature prevailed, and he gave his life, as he had previously given his heart, to the pursuits of the ornithologist. It was the striking beauty of the red-headed woodpecker, frequently encountered in his daily walks, that won him to this decision, we are told; and four years later (in 1808) the first volume of his "American Ornithology" was presented to the public. Volume succeeded volume, until the seventh was completed in 1813, when the work of the industrious investigator was cut short by death, and it was left to other hands to put in shape the still unwrought materials he had gathered, and add them to the previous collection. The finished work contained an account of 280 species of birds, with colored illustrations of the greater number drawn by Wilson's own skilful pencil. He was a poet as well as a student, and his biographies of the different members of the feathered race evince a delicate sensibility and a depth of tender feeling. On reading his pages we are led to fall in love with the birds through the contagion of his enthusiasm, which imparts an engaging charm to his artless and fervent descriptions. His book was the most ambitious and comprehensive treatise on the subject that had yet been produced, and secured to its author the title of "The father of American Ornithology."

While Wilson was prosecuting his researches in the Eastern United States, John Audubon, unconscious of the work of his contemporary, had entered into the same field of inquiry, impelled in a similar manner by the bias of a strong individuality. His observations were for a considerable period confined to the region

* THE ORNITHOLOGY OF THE UNITED STATES AND CANADA: A Popular Handbook, based on Nuttall's Manual. By Montague Chamberlain. In two volumes. Boston: Little, Brown & Co.

bordering the Ohio and Mississippi rivers, and the two naturalists met only once, and then casually. Though a native of Louisiana, Audubon was of pure French extraction, and inherited many choice traits which characterize the brilliant and versatile Celt. Remarkably handsome and graceful in person, frank and gracious in manner, with natural gifts enhanced by culture, he was fitted to adorn the refined society to which his birth and accomplishments admitted him. But an overpowering love of nature's beauties, and especially of her wild, free life, drew him from childhood to her most remote and secluded haunts, and he was ever more at home in the wilderness than in the companionship of his kind. His achievements in the illustration of his beloved science are too well known to need more than a passing allusion. Yet was Audubon more exclusively a poet and artist than is generally understood. His contribution to ornithology was chiefly that of a delineator of the external beauties and distinctive habits of the various feathered species. It was their wondrous manifold endowment of beauty, intelligence, and varied powers of locomotion, that fired his imagination. For the plodding labors of the scientist he had little inclination. The birds once reproduced in vivid colors by his magic brush, and in equally vivid colors by his eloquent pen, his task with them was ended. They were forthwith put in pickle and despatched to the eminent Scotch naturalist, William Macgillivray, who performed the careful anatomical analyses and furnished other details requisite for correct classification, which rounded to a proper symmetry Audubon's magnificent work. His first volume of folio plates appeared in 1827-30, and the biographical text of "Birds of America" in 1831-39.

Meanwhile there had been attracted to the veritable "land of promise" presented to the naturalist by the vast and teeming prairies and forests of our new continent, a third ardent spirit, in the person of Thomas Nuttall, a young Englishman who set foot on our shores the same year that saw the initial volume of Wilson's Ornithology in print. This youth was already an expert botanist, and had come hither to make fresh acquisitions in a favorite department of natural science. Flowers and birds are easily studied together. Who loves one must love the other, and Nuttall was no exception to the rule. He extended his explorations through most of the United States and the territory lying along the Upper Missouri,

on to the Rocky Mountains and the Columbia River—an adventure of no easy execution at that early period. From 1822 to 1834 he occupied the chair of Natural History at Harvard College, and later, on inheriting an estate, he returned to his native country. Before leaving us he had enriched our accumulations in science by his valuable "Genera of North American Plants," and by "A Manual of the Ornithology of the United States and Canada." Afterward, in England, he published three volumes in continuation of F. O. Michaux's work on "The North American Sylva."

"Nuttall's Ornithology" enjoyed the distinction of being the first "handbook" on the subject prepared for popular use, and the esteem it had earned was shown in the demand for a second edition eight years after its original appearance in 1832. The book has been long out of print, and the student of birds, realizing its worth as a storehouse of careful observations pleasingly communicated, has sighed in vain for the possession of a copy. To supply the need of general access to so valuable a book, it is now republished, with amendments and additions bringing it abreast of the present position of the science to which it is devoted. The present editor, Mr. Montague Chamberlain, seems to be excellently equipped for the duty he has undertaken. A close observer of bird life, he has withal a true poetic instinct which puts him in harmony with the spirit of Nuttall's work, and makes him a fit annotator of the author's text. He has had a delicate office to perform, in revising a book so endeared to ornithologists that every change must be noted with jealous scrutiny. It is gratifying to find that the ordeal has been happily passed, and the stamp of approval may be placed on the work as it now stands.

In the edition of 1840, the book contained 1441 pages, divided into two thick volumes. By judicious compression, the pages have now been reduced to 904, allowing the volumes a more convenient size, while the type remains large and fair as before. The Introduction, which was an important feature of the book, has been untouched. In form and substance it could scarcely be improved. The biographies follow each other nearly in the order in which Nuttall placed them, but to keep the work within desirable limits those have been omitted which refer to species restricted to the territory west of the Mississippi Valley. Some curtailments of the original text have been wisely determined upon, but the matter re-

tained has been subjected to few and trifling alterations. The genius of the writer has in every way been reverently respected. No attempt has been made to group the biographies in accordance with the system of classification which has been adopted since Nuttall's time; but to each the editor has appended notes of praiseworthy succinctness, containing information regarding the habits and distribution of birds gained by recent discoveries. He has also furnished new and brief descriptions of plumage, nest, and eggs. A fine colored plate fronts the title-page of each volume, and drawings in black and white, of the highest order of merit, are generously interspersed for further illustration. In its present form the book is a credit to editor and publishers, and will be gratefully welcomed by those who have a fondness for natural history.

Ornithology, like other branches of modern science, has been greatly modified and elaborated in the past fifty years. Able men have been engaged in reducing it to an orderly and permanent form. Yet the books of Wilson and Audubon and Nuttall cannot be superseded. We turn to them with that peculiar sentiment of mingled love and veneration with which the monuments of genius are perpetually regarded. With Isaac Walton and Thomas White of Selbourne, the three naturalists named above will be preserved from oblivion by the quaint sweet spirit infused into their writing, by the personal value of their observations of nature, and by the fine enthusiasm which lifts the whole into the purest spiritual atmosphere.

SARA A. HUBBARD.

OLD-TIME FURNISHINGS.*

"The Colonial Furniture of New England" is a superb quarto, from the Riverside Press, printed and margined as subscription volumes used to be when a list of noble and learned patrons marked the number and munificence of the author's friends, or perhaps the persistency with which he had haunted antechambers and endured rebuffs to secure his more than half eleemosynary guineas before incurring the cost of publication. We have happily changed all that since the days of Chesterfield and Johnson. The great public proves the more intelligent and liberal patron. Let us trust it

* THE COLONIAL FURNITURE OF NEW ENGLAND. By IRVING WHITALL LYON, M.D. Fully illustrated. Boston: Houghton, Mifflin & Co.

will be so in the present instance. For certainly Dr. Lyon's work is well done. If only those families who show with pride a bit of furniture that "came over in the Mayflower" will purchase his volume, it will quickly be out of print. It was said, some years since, that the "Mayflower" could hardly have been a single vessel of no great burden, but was evidently a large fleet!

This book is "a study of the domestic furniture in use in New England in the seventeenth and eighteenth centuries," from the landing of the Pilgrims to the Revolutionary War. A hundred and more admirable full-page illustrations give us examples of that furniture, gathered by collectors from old homesteads, mainly in Massachusetts and Connecticut. They include chests, cupboards, bureaus, desks, chairs, tables, and clocks, with brief consideration, also, of china, earthenware, glass, and plate. As the author has nothing to say of bedsteads, wardrobes, screens, mirrors, candlesticks, and fire-irons, he is perhaps reserving these for another volume or a second edition. Much of what he describes is in his own collection, picked up in the last fourteen years in and about Hartford, Connecticut, "a region rich in the carved oaken woodwork of the seventeenth century." When he began to gather it, in 1877, "there were a few others quietly engaged in the same pursuit." There is a delightful unconscious humor in that word "quietly," as if it were the wont of collectors elsewhere to go noisily to work and trumpet abroad their intentions; as if it were not the note of your true collector to creep and glide about with very Indian-hunter or sleuth-hound stealth, to hide with jealous care his trail, and let no one dream that he is on the scent of a Chippendale chair, or a peach-blow vase, or a Bay Psalm Book, or a United States copper of seventeen hundred and ever so many. Quietly, indeed, Dr. Lyon and his fellow collectors went about their work, and got together what the author with enthusiasm styles "these rich possessions," what their neighbors doubtless described as some rubbishy desks and rickety chairs and crazy old tables. Their accumulated spoil began to suggest questions which no one, off-hand, was ready to answer. So Dr. Lyon undertook a systematic study of his findings, carried his investigations even overseas to England and Holland, and learned many things. He satisfied himself that most of the carved oak of New England was made at home; that black walnut was in use in

1668, and mahogany about 1700; that Windsor chairs were known in Philadelphia not later than 1736; that the "court cupboard" and "livery cupboard" of early inventories are one and the same; and he has fixed approximately the date of introduction into New England of China and Delft ware, and silver forks, and of the domestic use of tea, coffee, and chocolate. He has had the good fortune to see in its place one of those scarce old appendages to high chests of drawers called "steps." These are not, as ignorance might surmise, conveniences for reaching an upper drawer or dusting the high top. They are a set of receding platforms, set upon the flat top of the tall structure, for the display, out of careless reach, of choice bits of china. Such are a collector's triumphs, precious to him as the pouncing upon an early Italian master or an Eliot Bible to huntsmen of other game. How a sympathetic soul must envy him, as, after long puzzling over such an entry as this in an inventory of the last century, "The steps and some small china thereon, 5s. and 4d.," he chanced, in a certain house, upon a comely chest of drawers, mounted on bandy legs of austere simplicity, marked the old-time scutcheons and handles, travelled with curious eye from the floor to the topmost cornice, and discovered, high above, three diminishing stages, with camel-shaped teapots, and covered jugs and pitchers, and egg-shell cups and saucers, and on the very top a quaint sauce-boat with a fish-shaped mouth! The problem was solved. These be "the steps with china," worth far more than 5s. and 4d. to the delighted discoverer. Our author suppresses his pride, as if such finds were diurnal. But every fellow collector knows his heart, and covets the laurels worn so modestly.

There is probably no more primitive article of furniture than the chest. The rudest house-keeping demands some place of deposit. Its cover is at once chair and table and desk, and if big enough it serves at need for bedstead. It is of immemorial use, therefore. In England and France it began to be carved in the twelfth century and panelled in the thirteenth. The early New England inventories mention "joined" and "waitscot" and "carved" chests, which are probably different names for carefully constructed and ornamental work, and "board" and "ship" chests, which are the plainer boxes. New England of the seventeenth century might seem a bare and frugal region, with little room for luxury, and

there are but half a dozen entries known to our author of "carved," "wrought," "ingraved," "sett-worke" or "inlayed worke" chests in the earliest records. Yet numerous specimens of a date previous to 1650 remain, of which two, admirably carved, are depicted in plates 1 and 2 in Dr. Lyon's work. A little later occurs the first mention of a chest with drawers, which must be carefully distinguished from the chest of drawers or bureau which appeared afterward. This is still a chest with a movable lid, with one drawer, or at most two, at the bottom. They are found mounted upon legs square or turned. Such carving as there may be is often colored red or black. There are applied wooden ornaments, carrot-shaped or egg-shaped, nail heads or triglyphs. The wood is nearly always "rived and quartered to show the grain." Such chests were brought over by the first settlers, and presently came to be made on this side of the water. They passed out of use early in the eighteenth century, and became curious heirlooms. The material is oak, yellow pine, chestnut, spruce, cypress, and cedar. The last named woods were serviceable, as camphor-wood afterward, to keep out moths.

Next to chests came cupboards, which our Puritan ancestors, with their fine indifference to orthography — that later impertinence, from which it is fair to say that the youth of the present age have very much emancipated themselves — enter as *coppeboards*, *coberds*, *cobards*, *coobards*, *cuberds*, *cubberts*, *cubberds*, *cubbords*, *cubbards*, *cubboards*, *cubburds*, *coberts*, *cobbords*, and *copards*. In England such receptacles have been earlier known as *almeries*, *aumbries*, or *presses*; in France as *armoires* or *dressoirs*. The old names, *press* and *dresser*, are still heard among old-fashioned Yankee housekeepers. The article may be defined as a box with shelves to hold and show the family plate. The open ones were sometimes "livery" or "court" cupboards. Those with doors were called cupboards simply. Some rested on the ground, and were like a deep bookcase; others were hung upon the walls. They belonged in halls, parlors, and bedrooms. They grew into the modern sideboard, and we see the process of change in entries which speak of a side cupboard and sideboard cupboard; and we see their degeneration into the recent *what-not* or *étagère*. What was known as the *buffet*, or *beaufatt*, or *bofatt*, or *bofate*, or *boffett*, seems to have been an enclosed cupboard of some pretensions built into the wall

of the room; while the corner cupboard was usually a movable set of hanging shelves with doors, the upper ones being commonly glazed, and "the interior often finished with a shell-like dome, or hood, richly carved."

What is now called a bureau, or chest of drawers, was not in vogue in New England until about the middle of the seventeenth century. They were low at first, and could serve as dressing-tables. Later they came to be perched upon legs, generally six in number, though sometimes four, and bandy-shaped, *i. e.*, projecting slightly below the drawers which they support, then receding gracefully, and projecting again slightly towards the foot, which is often a ball-and-claw foot in later specimens. They were mounted with brass plates and scutcheons. Some examples are japanned, others rudely painted in black and yellow. Presently the tops are crowned with the Palladian device of the interrupted arch. Such specimens are called tall-boys, or high-boys. They had often dressing-tables to match. In some cases the drawers go down almost to the floor. New woods seem to come in use — olive, sycamore, maple, cherry, black walnut — sometimes veneered "with richer grain from the *burr*," or knotted parts of the tree. Veneering seems to have begun in New England about 1700. The earliest mention of mahogany in England is about 1720. It came in use in Boston a dozen years later, but there are records of it as the material for bedsteads, tables, and drawers, in Philadelphia, as early as 1708.

Desks for writing, shallow boxes with sloping lids, are found in New England no later than 1644. They were often covered with cloth or velvet, and richly carved. A quarter of a century later we hear of an *escritore*, or *scrutoir*, or *seritore*, or *seretore*, or *screeitor*, or *serittore*, or *seredoar*, or *scriptore*, or *scrip-toree*, which is what we moderns have known as a secretary — a cabinet whose front lets down and forms an inclined shelf for writing. There are pigeon-holes and small drawers in the desk part, and larger drawers below, and turned or bandy legs at the bottom. They came to be called "burow-desks," and then "beaurows." Shelves for books, open or enclosed, surmounted them early in the eighteenth century. Finally, the secretary was distinguished from the bureau, the former name confined to the desk with bookcase and pigeon-holes, and the latter reserved for the usual chest of drawers in bedrooms. In such queer and unexpected

quarters processes of evolution and differentiation show themselves.

Dr. Lyon tells us that chairs were a scarce commodity in early Colonial houses. Stools and forms, or benches, took their place. The earliest chairs preserved in New England are of curiously-turned wood. The President's chair at Cambridge is a notable example. It is clumsy enough, but not without its distinction. Dr. Holmes has described it in his familiar vein:

"A chair of oak,
Funny old chair with seat like wedge,
Sharp behind and broad front edge;
One of the oddest of human things,
Turned all over with knobs and rings,
But heavy and wide, and deep and grand."

The Historical Society of Connecticut has one not unlike it, though the turning is less elaborate, and the seat is square. Plainer turned chairs followed, of ash, birch, and hickory, with bottoms of twisted flag or the inner bark of the bass or elm. The "wainscot" chairs, of solid wood, with carved and panelled backs, are somewhat rare. Those with leather seats and backs are not uncommon. Roger Williams, who died in 1683, left a chair of "Turkie-work," which still remains in its original covers. It is without arms, showing little of the wood, stuffed with salt-marsh grass, and covered, back and seat, with Turkey rugs, evidently woven for the purpose. Late in the seventeenth century, cane-seated chairs are found. "Roundabout" chairs, with low curved back, at an angle, instead of a side of the square seat, came in vogue about 1738. Two years earlier is the first mention of the Windsor chairs, of plain wood painted green. Chippendale chairs, with their ingeniously carved backs, date about the middle of the eighteenth century. A rare and beautiful example of a double Chippendale is figured in Plate 81 in Dr. Lyon's book. After Chippendale came Heppelwhite and Sheraton chairs, with their yet more elaborate carving and inlaying. This brings us toward the close of the century.

There is not so much interesting matter concerning tables, which were at first called boards, and were simply planks laid across trestles. These were passing away in the old country as the first colonists left it, and what we now know as a table took their place. They are not yet quite disused, however, in summer resorts in the White Mountains. Simple extension tables were known at an early period. Stands with slate slabs on the top

antedate marble-topped tables, though these were in use in the seventeenth century, in those old houses of New England magnates, so simply and conveniently designed, with the small entry between the front door and the great central chimney, the main hall, the sitting-room or keeping-room or dwelling-room or living-room—it bore all these titles and was the dining-room also,—the parlor or withdrawing room, where the elders could retire from the more public hall, and the kitchen: these were on the first floor; above them were the bedchambers, and over all was the spacious attic or garret, the delight of the mice, the spiders, and the children.

We find some unusual words, too familiar to Dr. Lyon's ear, doubtless, to need explaining, in this pleasant volume. He tells of *alchemy* spoons, which are of mixed metal. He speaks of coaches with *squabs*, which last appears to have been plump cushions, or ottomans. Pope speaks of a lady—

"On her large squab you find her spread,
Like a fat corpse upon a bed."

We read of "a painted canvas for the floor." Is this what we now call an *oil-cloth*? And we read of "carpets" as table-covers as well as floor-covering. But our notice must end without a word of clocks, of plate, glass, or china. The volume has an appendix of cabinet makers' prices in Providence in 1757, and in Hartford in 1792, and ends, as all good books should, with a careful index.

C. A. L. RICHARDS.

RECENT BOOKS ON GREEK LIFE, LITERATURE, AND ART.*

Whatever may be said for or against the study of Greek as *Greek*,—and more is being said for it than against it of late,—no one can doubt that there is a general movement among scholars to make better known to readers who have not made the personal acquaintance of

* *OLYMPUS: TALES OF THE GODS OF GREECE AND ROME.* By Talfourd Ely, Professor of Greek at Bedford College. New York: G. P. Putnam's Sons.

SOME ASPECTS OF THE GREEK GENIUS. By S. H. Butcher, Professor of Greek in the University of Edinburgh. New York: Macmillan & Co.

THE STORY OF THE ILIAD AND THE STORY OF THE ODYSSEY. With illustrations after Flaxman. By the Rev. A. J. Church. Two volumes. New York: Macmillan & Co.

A GUIDE TO GREEK TRAGEDY, FOR ENGLISH READERS. By Lewis Campbell, Professor of Greek in the University of St. Andrews. New York: G. P. Putnam's Sons.

INTRODUCTORY STUDIES IN GREEK ART. By Jane E. Harrison. New York: Macmillan & Co.

the "College Fetich" the spirit and essential features of the old Greek life and thought. This is notably true of the classical scholars of England, who have been very active of late in giving to the public, in popular but yet scholarly form, the results of their studies. The list of books noticed below is only one installment of a goodly debt under which the present generation of scholars in England have placed both those who, so to say, take their Greek at second hand, and those who enjoy a look through others' eyes at what they may think is their own discovery.

It is not easy to describe the book which Professor Ely has written on the basis of Dr. Hans Dütschke's *Der Olymp*. For it is not a systematic treatise on mythology, nor is it very readable; and yet these are the two grounds on which the author claims for his book the right to exist. It would be difficult to assign any just reason for including Pluto and Persephone among the so-called greater gods. The points of contact between the Greek and Roman mythology are stated, if at all, from a superficial view. The chapter on Athena, which the author takes pains to say is entirely his own work, is extremely inadequate. We point out a few inaccuracies, selected from a number. On page 16 there is a manifest confusion between Zeus Herkeios, the protector of the family, and Zeus Horkios, the guardian of oaths. On page 34 we are told that Polykleitos placed the cuckoo on the shoulder of Hera because this bird is the harbinger of spring. But Pausanias tells us that in the image of Hera the sculptor placed the cuckoo on the sceptre, in memory of the story that when Zeus wooed the maiden Hera he took the form of a cuckoo. The fountain of Hippokrene is not on Parnassus, but on Helicon. The small round pillars placed before the doors of the Greeks were sacred to Apollo not as the god of light (p. 104), but to Apollo Agyieus, the guardian of the ways. What can this sentence mean: "As the light renews its youth in the spring raised up out of the sea, so Aphrodite emerges from the waves"? From a statement on page 214 we are led to infer that the goat took the place of human sacrifice to Dionysos; but every tyro in Greek knows that the goat was sacrificed to Dionysos as the special enemy of the vine. The book presents a curious medley of rhetorical and plain writing. To be readable a book need not abound in such passages as this: "Should tempests rage, and the storm burst over the fields, and terrify feeble man with

gloomy cloud or flashing bolt, or with sheet lightning, or should heaven's azure gleam and tranquil air attune to a like calm the soul of man—'t was even at the bidding of Zeus that this befel." In a book that is primarily intended for instruction, such high-flown diction is out of place.

Every lover of what the Greek spirit stands for will welcome the delightful collection of lectures put in book form by Professor Butcher, under the title of "Some Aspects of the Greek Genius." The first of these lectures is on "What We Owe to Greece." "Let us follow the argument whithersoever it leads," says Plato; and this expresses one side of the Greek genius. The love of knowledge, the love of rational beauty, and the love of freedom, this sums up the debt of mankind to the Greek race. In this trinity we think that Mr. Butcher does not give sufficient emphasis to the Greek love of beauty and ideality. In the second lecture the author discusses the Greek idea of the State, especially as set forth by Aristotle. Here we find nothing new, but the exposition is thoroughly lucid. The most interesting paper of the series is, probably, that on "The Melancholy of the Greeks." By a judicious selection and interpretation of passages from the Greek writers, more particularly from the lyric poets and the later Anthology, Mr. Butcher makes out a strong case for his thesis, that the quick-witted and light-hearted Greeks, whose life it is generally supposed was one long day of cloudless sunshine, had a peculiar vein of constitutional sadness in their temperament. It is as interesting as it is true to observe that the mood of merriment and the mood of sadness both spring out of unlimited aspiration—out of a deep thirst and capacity for joy. In the address on "The Written and the Spoken Word," Mr. Butcher, it seems to us, has decidedly overstated the supposed repugnance of the Greeks to the use of written characters as the symbols of thought. One of the most suggestive of the series of lectures is that on "The Unity of Learning." In these days when learning "is broken up into small change," and excessive specialization is undermining the character of our higher institutions of learning, this fine plea for preserving the true aim and spirit of liberal culture ought to be read by every teacher. By far the longest and also the most scholarly paper of the volume consists of a discussion on "Aristotle's Conception of Fine Art and Poetry." We do not know where to point to so lucid

and satisfying an exposition of this somewhat abstruse subject. Especially helpful is the discussion of the much misunderstood Aristotelian definition of the function of tragedy. Were we to say aught by way of criticism, it would be that the author, in comparing the character and spirit of tragedy and comedy respectively, does not point out sharply—though he implies it—one essential difference between them: viz., that comedy may represent personalities that are essentially local and ephemeral, while tragedy creates *quod semper quod ubique*, and what is ideal because it is universal.

"The Story of the Iliad" and "The Story of the Odyssey" are skilful condensations of the Homeric poems, written in easy and flowing prose. Unimportant details and episodes that might be deemed objectionable for the young are omitted. The colored illustrations after Flaxman are extremely well done. Once in a while Mr. Church allows himself a strange expression which in a book of this kind might well be avoided; as when he says, "Hector's only child, beautiful, headed as a star," and "the knees of Ulysses were loosened with fear." Still, such phrases have the true Homeric stamp; it is only a question of accommodation to the needs of the youthful reader. Whether the solemn "thou" and "thee" is most suitable to this kind of a paraphrase may be questioned. But the boys and girls of this generation ought to be very grateful for such an attractive introduction to the great epics of Greece.

Professor Campbell's "Guide to Greek Tragedy" is a useful book. It discusses, in a manner generally free from unnecessary technicalities, Greek tragedy on its literary and artistic side, and gives the main results of recent study on the antiquities of the Greek stage as contained in such works as Haigh's "Attic Theatre" and Müller's "Bühnenalterthümer." The chapter entitled "Characterization," brief though it is, shows remarkable insight, and presents a keen analysis of the motives of ancient tragedy. In the general plan of the work there is a little lack of coherence and sequence. Chapter III., on the "Origin and Growth of Tragedy," should naturally precede the second chapter, which discusses the connection between ancient and modern tragedy. Professor Campbell's treatment of the chorus and the lyric parts is the least satisfactory portion of his book. On this topic one can get much more light from such a work as Moulton's "Ancient Classical Drama." We cannot commend the

style of this work as a model of good English. For a practised writer like Professor Campbell, such a sentence as this ought to be impossible: "The point is, Whether does the author convince us, or does he not, of the reality of his persons?" We wonder what can be meant, on page 137, by "the average spectator glorified," in distinction from "the ideal spectator," as the latter phrase is commonly understood.

Miss Jane E. Harrison, whose name is familiar to all students of classical archaeology through her work entitled "Myths and Monuments of Ancient Athens," has written a delightful book on "Introductory Studies in Greek Art," whose sole object, as she tells us in her Preface, is to set forth as clearly as possible that quality of Greek art which is called Ideality. In defining and illustrating this quality she summons to her aid Plato, with a just perception of the truth that Greek literature is the best and only sound comment on Greek art. Her work is divided into seven chapters, three of which are devoted to a discussion of the relation of Greek to the earlier Egyptian, Chaldeo-Assyrian, and Phœnician art. It is plainly to be seen that Miss Harrison has been not only a careful student of the best works on Oriental art, but that by her own observation she has acquired an independent and sound sense for art criticism. One of the best features of this discussion is the happy and just way in which the author shows how far the Greeks were justified in their claim that their art was autochthonous. Perhaps the most suggestive distinction Miss Harrison makes in treating the various types of art is that between *decorative* and *expressive* art, and the bounds and relations she assigns to each kind. After pointing out the processes, types, and forms which the Greek borrowed from his predecessors, the development of Greek sculpture is rapidly but clearly traced through its four chief epochs,—the Archaic, represented by the Metopes of Selinus; the Bloom, culminating in the Parthenon; the "After-Bloom" (as the Germans call it), as seen in the Hermes of Praxiteles; and the period of Decadence, as represented by the sculptures of Pergamos. While no attempt is made to give any systematic treatise of the history of Greek art, yet no one who reads this book can fail to get a connected idea of the unfolding growth of that art which drew its inspiration from "the vision of the eternal beauty," and which, as the author says, has in it a certain largeness and uni-

versality that make it undying. The work is written in an attractive style, bordering now and then on diffuseness and familiarity. With this, however, few readers will be disposed to find fault, since it is so evident that the writer enjoys her ramble and does it all so gracefully. A map and ten illustrations, only fairly well executed, give essential aid to the reader.

MARTIN L. D'OOGHE.

BRIEFS ON NEW BOOKS.

ELSEWHERE in this issue is reviewed a sumptuous volume on "Old Colonial Furniture," concerning all manner of venerable oddities in desks, chairs, clocks, and tables. A very modest publication, with its own sufficient charm of substance and garnishing, that deals with the early owners of that furniture, and portrays the oddities and quaintnesses of New England character as shown in some of the externals of public worship, is Alice Morse Earle's "The Sabbath in Puritan New England" (Scribner). We see the native fibre and texture of those grim Pilgrims and Puritans, who were wrought out of rough gnarled English oak and whose hard conditions left the grain of the wood exposed, without carving or polishing or veneering. Most of them seem "cut across the burr," and show very curious and intricate twistings of behavior. Whoever would feel the solemn chill and bareness of a "Lord's day meeting-place" on our New England coast in the seventeenth and early eighteenth century, that "timber fort" which grew to be a shingled and clapboarded structure "lathed on the inside and daubed and whitened workmanlike," and later passed into sober building of brick and stone like the Old South in Boston, to finally flower in that gorgeous and costly New Old South on the Back Bay; whoever would recall those two "greatest inconveniences" of our forefathers, wolves and Indians, and know why the man takes his seat at the head of the pew always; whoever would hear again the drum, the horn, the conch-shell, the hand-bell, and note the flag that summoned the people to sit on narrow benches without backs, which afterward became pews with slamming pew-seats, the delight of roguish urchins; whoever would get a glimpse of that primitive aristocracy which made much of distinctions in the seating of the congregation; whoever would shudder at prayers of an hour or two, at sermons of two, three, four, and even five hours' duration, in an unheated log-house with the mercury at zero; whoever would set his teeth on edge with unconscionable psalms set to tunes that howled and whined like the winter's wind on that bleak shore; whoever would gloat over that rarest of rarities, the Bay Psalm Book, worth seven times its weight in gold, whose very reprint is a bibliographical treasure; whoever would

come closer to the plain living and high thinking of those old New England divines, who ruled the land in stern righteousness, tempered with a certain salt of humor, who were "soul-ravishing" and "full of antic tastes," and "whistled Greek" and were "septemfluous," and would know what sort of lives they bred in the grave flock they tended,—let him read this attractive volume. He will find it full as an egg of meat, and will be grateful to its painstaking and judicious author.

BORN in 1663, entering Harvard College at the age of twelve, Cotton Mather began to preach at eighteen, and was settled as a colleague of his father before he was twenty. He died in that pastorate forty-five years later. He had been a laborious and able minister and most voluminous author. He left behind him 382 published works, from a leaflet to a folio, and a vast accumulation of manuscript for a commentary on the Bible. He was an influential citizen in all public affairs. In the witchcraft trials he seems to have opposed the extreme measures of those in authority. Like most men of his age, he believed in the reality of witchcraft, but held that the devils could be cast out by prayer and fasting. It is a mooted question among historians how far he was responsible for that Salem tragedy. Perhaps his own words best measure the degree of his guilt, when he confesses "not appearing with *vigour* enough to stop the proceedings of the Judges, when the Inextricable Storm from the *Invisible World* assaulted the country." Mr. Barrett Wendell, Cotton Mather's latest biographer, in the "Makers of America" series (Dodd, Mead & Co.), seems not quite sure that all was delusion in that inextricable, or, as perhaps Mather meant to say, inexplicable storm. He associates the strange phenomena with those of animal magnetism and hypnotism, and supposes that in the evolution of mankind there may be disused faculties akin to a sixth sense, once possessed by man in common with the lower animals, now rudimentary and dormant in most of us, but occasionally reviving into an abnormal activity. It is a curious speculation, at all events. As to Mather, Mr. Wendell's verdict is on the whole favorable. He thinks him veracious while inaccurate, honest if prejudiced, devout though narrow, energetic and laborious while lacking sound sense and judgment. Convinced of the substantial trustworthiness of Mather's copious diaries, he lets him mainly tell his own story. As we listen, the feeling insensibly creeps over us that Boston was a dreary abode in the days of Cotton Mather, and that few of its residents were busier or heavier-laden than he. How much he was a Maker of America, it is hard to say. He certainly helped to make Boston, and Mr. Wendell is disposed to believe that "the devoutness of the free thought of New England" is in some degree due to him. We may regard Cotton Mather, then, as a sort of indirect ancestor or spiritual progenitor of Lyman Abbott or Phillips Brooks.

A NAME less famous than Cotton Mather's, but having a clearer title to be ranked among the "Makers of America," is Thomas Hooker, to whose biography another volume in the series is devoted. Mr. George Leon Walker, the biographer, presents his subject in the several aspects of Preacher, Founder, and Democrat. The space allowed in this series affords but scant opportunity for justice to such a man as Hooker. Mr. Walker has used well the facilities afforded him, in presenting succinctly most of the important incidents in Hooker's life. This pioneer in the organization of democracy in America must be accorded high rank in the estimation of the students of our institutions. A leading man in an age of great political and religious movements, it was Hooker's fortune to attract contemporaneous attention as a churchman. But as seen from the present era, his great achievements were political, in accomplishing the first successful attempt at a separation of church from state, and in helping to establish the first beginnings of our peculiar representative system. Mr. Walker justly emphasizes Hooker's political services, in leading out from Massachusetts the migration which founded Connecticut upon a more democratic basis, and in organizing that colony upon principles which have since come to characterize the whole United States. Enough of his early experiences is given to show how he was educated into the political and ecclesiastical views which distinguished his career in the colonies, and the character of his preaching is illustrated by excerpts from his homilies, and by a bibliography giving the titles of the numerous discourses which, both before and after his death, were printed, principally in England.

MR. BARRETT WENDELL has lately told us that New England possesses, as a legacy from its early settlers, "what the world has never seen before—devout free-thought." He could hardly deny, however, that what doctors might call sporadic cases of devout free-thinking have elsewhere and in other days occurred. That is precisely the case with Pierre Charron, whose "Treatise on Wisdom," as paraphrased by Myrtille H. N. Daly, is published by Putnam's Sons. Charron was a devout free-thinker in the sixteenth century. His Treatise, upon which his fame rests, was published in 1595, eight years before his death. Trained first as a lawyer, then as a priest, becoming an eminent preacher, the chaplain of Margaret of Valois, the friend of Michel de Montaigne, Pierre Charron followed the light within him, believing it divine. He revered God and his own soul, and recognized the Holy Spirit as still living. His treatise is orthodox today, but was liberal enough to alarm his contemporaries. The Jesuits charged its author with atheism, and the Inquisition might have had something to say to him if he had not conveniently died out of its reach. Buckle fancied him a modern agnostic. It were fairer to style him an undogmatic moralist, who confined himself to his theme

— human wisdom. He is not an exact thinker. He includes speech among the senses. Though a Frenchman, he is more wise than witty, and is content to give you the shirt unruffled. He is not unlike Emerson minus his humor and his poetry and his optimism. He valued the quest for truth, hardly expecting to attain it. He was in advance of his time in his advocacy of gentle measures in education. He would form character rather than accumulate stores of learning. A single quotation will suggest his quality: "Wisdom is not only to be acquired by us, but to be enjoyed. Like the bees, who do not carry away the flowers, but settle upon them and draw from them their spirit and virtue, and nourishing themselves, afterward make good and sweet honey which is all their own, and is no more thyme or sweet marjoram: so must man gather from books the marrow and spirit, never enthralling himself to retain the words by heart, and having drawn the good, feed his mind therewith, from his judgment instruct and direct his conscience and opinions, and, in a word, make for himself a work wholly his own—that is to say, an honest man, wise and resolute." That is good sense, and practical, thoughtful wisdom. It is not remarkable today, but in the sixteenth century in France it had its rarity. There may be room for such sense and wisdom in these latter days.

DANTE, Goethe, and Ibsen are the respective subjects of three volumes of the "Dilettante Library" (Macmillan). The first two are revised reprints of Mr. Oscar Browning's "Encyclopædia Britannica" articles; the third is a series of four lectures by Mr. Philip H. Wicksteed. The Dante volume is carelessly printed. We are told of Dante's father that he "married Lapi di Chiarissimo Cialuffi, and after his death a certain Madonna Bella." We also read, with undue parsimony of punctuation, that Lord Vernon's Dante is a reprint of the editions "of Jesi Foligno, Mantua and Naples." Furthermore, Mr. Browning is of those who write "Vergil" for "Virgil," for which we would quarrel with him were it worth our while. The "Goethe" is a compact, matter-of-fact essay, with which we have no particular fault to find. It makes a good encyclopedia article, and a tolerable book. Of Mr. Wicksteed's lectures on Ibsen, one is devoted to the poems, one to the social plays, and one each to "Brand" and "Peer Gynt." Of Ibsen as a writer of social plays, it is justly said: "He even leaves me in doubt whether he is not profoundly mistaken in his teaching; but he works out some aspects of the problem with a piercing insight and a relentless truth for which I have no words but those of grateful admiration." The analyses of Ibsen's two great works give the English reader an excellent idea of their purpose, a fair idea of their strength, and a faint idea of their beauty. There are many translated passages, and the commentary is largely a paraphrase of the original. But Mr. Wicksteed's translations are all in prose, and the loss is im-

mense. We do not underestimate the difficulties of a translation in verse, but it is a question whether any other sort of translation should be attempted. Take the scene of Aase's death, for example. In Mr. Wicksteed's faithful prose it is bald beyond endurance. And yet the original of that scene has a depth, a pathos, a solemnity of beauty, hard to match in modern literature. The extracts from Ibsen's poems are also given in prose, yet no prose can reproduce in the slightest degree their effect. But we commend Mr. Wicksteed's lectures for their sympathy and their honest purpose, and for their emphasis of the neglected fact that Ibsen's real works—the works that show him to be a great poet, and that almost put him upon a level with Björnson—are the satirical dramas in verse to which two of these lectures are devoted.

MR. LAURENCE HUTTON's "Literary Landmarks of Edinburgh" (Harper) is precisely the handbook long needed by intelligent pilgrims to Scotia's literary Mecca. No city of its age and size in the world is so rich in this class of local associations as Edinburgh—a fact heretofore, in the absence of a compact satisfactory manual like the present one, rather aggravating than otherwise to tourists vaguely aware of the surrounding riches, yet lacking the means of getting at them. Mr. Hutton's book, the fruit of actual observation, as well as of patient research in biographies and local histories, is a thorough and very readable guide to the hallowed nooks and corners of both ends of the town. It is brimful of sprightly comment and anecdote touching Edina's literary worthies—Burns, Drummond, Boswell, Hume, Smollett, Campbell, Brougham, etc.—and its beauty and usefulness are enhanced by a number of capital illustrations comprising portraits, and views of the literary shrines described in the text. The volume forms a worthy companion to the author's familiar "Literary Landmarks of London."

"THE Fine Arts" (University Extension Manuals: Scribner), by G. Baldwin Brown, Professor of Fine Art in the University of Edinburgh, is a brief and refreshingly rational presentation of some of the more important facts and principles of artistic production which should be familiar alike to the historical student of art and to the practical worker. While the book is neither a technical manual nor a narrative art-history, the author's aim is a practical one,—the stimulating of the reader's interest in the more purely artistic, as contradistinguished from the narrative or the ethical, elements in works of art. The attainment of this point of view,—the normal one with the Latin races,—is a difficult matter to the Anglo-Saxon temper, ever inveterately bent on appreciating a painting as it appreciates a novel or a sermon; in other words, of persistently ignoring precisely those qualities which elevate the painter as painter above the dauber, and the sculptor as sculptor above the stone-mason. As Mr. Whistler once put it, "the vast majority of English

folk cannot and will not consider a picture as a picture, apart from any story which it may be supposed to tell,"—a sufficiently exasperating consideration to men whose lives have been spent in attaining an exquisite manipulative skill far rarer than any knack of selecting subjects or expressing sentiment. Mr. Whistler might have added to the remark quoted, that English folk are chargeable, moreover, with an undue share of a ranker sort of Philistinism: a prudery, necessarily rooted in impure fancies, that peeps blushing through its fingers at vases and marbles which to cultured pure-minded men and women represent the glories of the graphic and the plastic arts. As an aid to the preliminary disentangling of the æsthetic from the literary and moral standards—the first step in the direction of intelligent art criticism,—we can point to no clearer or saner book than this of Professor Brown's. Compactness considered, the author has given us a remarkably exhaustive treatise; and we may take occasion to refer the reader to Professor Knight's "Philosophy of the Beautiful," in the same series, as a suitable complementary volume.

TO MOST standard systems of philosophy, handbooks or summaries have been written with a view of clearing up their difficulties and emphasizing their leading principles; and what other disciples have done for other masters, Mr. W. A. Collingwood seeks, in a comely 16mo of 360 odd pages, entitled "The Art Teaching of John Ruskin" (Putnam's "Student Series"), to do for the author of "Modern Painters." Even admitting the assumption that Mr. Ruskin's eloquent and inspiring if sometimes rather mystical and incoherent utterances about and around art are properly to be regarded as a philosophical system, there is surely no system which loses more in the process of trimming away and abstracting. To offer us the "Modern Painters" and the rest, stripped of their delightful redundancies, their poetry, their word-painting, their fine rhapsodies on the religious and moral aspects and uses of art, is to offer us the stem stripped of its fruit and leafage. One remembers, too, that Ruskin has himself said: "Much time is wasted by human beings, in general, on establishment of systems. . . . I suspect that system-makers in general are not of much more use, each in his own domain, than, in that of Pomona, the old women who tie cherries upon sticks, for the more convenient portableness of the same." Mr. Ruskin is not a "system-maker"; probably no considerable author has oftener been avowedly or impliedly inconsistent with himself—he holding, perhaps, with Emerson, that "with consistency a great soul has simply nothing to do"; and the attempt to codify him, to show that the "mighty maze" of his writings is "not without a plan" does not strike us as a felicitous one. Allowing, however, for the inherent disadvantages and possibilities of his main scheme, Mr. Collingwood has done his work thoroughly, and has given us, at least, a compact and handy manual,

with an index and with full references in the text to the original works, of Mr. Ruskin's more direct art-dicta. The book is handsomely and correctly printed.

IN opening his Introduction to the pretty volume containing "The Dramatic Essays of Charles Lamb" (Dodd's "Giunta Series") Mr. Brander Matthews observes: "Americans take a peculiar delight in the humor of Charles Lamb, for he is one of the foremost of American humorists. On the roll which is headed by Benjamin Franklin, and on which the latest signatures were made by 'Mark Twain' and Mr. Bret Harte [one hopes, by the way, Mr. Matthews will get a Rowland or two for his Oliver] no name shines more brightly than Lamb's." The latter assurance must be extremely soothing to the spirit of Elia—vexed, no doubt, by the question of precedence; but we rather suspect Mr. Matthews of indulging in a sly bit of "American humor" himself when he enrolls Charles Lamb—the rarest, most delicate of humorists, the reverer of antiquity, the intellectual contemporary and compeer of Burton, of Marvell, of Quarles, the unique spirit whose "admirers," says De Quincey, "must always of necessity be a select few"—with "Mark Twain," "Artemus Ward," "Josh Billings," *et id genus omne*, on the ground that his humor often takes the form (as *all* humor does) of exaggeration and of poking fun at the solemnities of the commonplace. One might almost as well argue that Lamb was a Bedouin because he was constantly changing his lodgings. It was only when under the baleful sway of the "kindly production of the juniper berry" that Charles Lamb—to the sorrow of his friends—was guilty of irreverence and buffoonery. For the rest, Mr. Matthews's Introduction is a fairly complete and interesting account of Lamb's connection with the theatre, interspersed with comment on his merits and shortcomings as a playwright. The most of the selections in the volume are taken from the familiar "Essays" and "Last Essays" of Elia; to these are added five papers from the volume collected by J. E. Babson a score of years ago, together with a few fragments of dramatic criticism published in the later English editions of Lamb's works—the whole forming a collection of desirable unity and completeness.

A NEW monograph by Dr. Andrew Stephenson, entitled "Public Lands and Agrarian Laws of the Roman Republic" (Johns Hopkins Press), presents in convenient form the data of the numerous Agrarian laws proposed and adopted from the earliest times of the Roman State down to the establishment of the Empire. These are preceded by a historical sketch of the Roman land system prior to the Agrarian movements, briefly illustrating the development of those conditions of gross inequality in landholding which made the plebeians restive and unsatisfied, and led to the repeated attempts of their tribunes to secure reform by legislation. The

author explains that his pamphlet is intended as merely a chapter of history presented "for the purpose of future comparison with the more recent Agrarian movements in England and America." We may therefore expect the data here collected to be utilized hereafter by extended comparison with contemporary problems.

MR. H. W. MABIE'S "Short Studies in Literature" (Dodd, Mead & Co.), a series of brief papers indicative of the leading lines of the development of European literature, its fundamental distinctions and vital tendencies, will prove helpful and suggestive to readers who desire to become in a more serious sense students of literature. The studies are interpretative rather than critical, and will serve, we should say, to stimulate to that deeper inquiry which broadens the conceptions and brings to view those hidden origins and connections an insight into which is the necessary basis of accurate scholarship. Mr. Mabie disclaims for his work the qualities of exhaustiveness of discussion and novelty of view; the book is rather a collection of hints and suggestions for more inquiring readers, and as such it is to be commended.

BERDOE'S "Browning Cyclopædia" (Macmillan) is the most comprehensive of any of the numerous books that have been published for the elucidation of the poems of Robert Browning. In purpose it is similar to Cooke's "Browning Guide-Book," but larger; and Dr. Berdøe includes *interpretations* of the poems, which Mr. Cooke did not. Thus the Cyclopædia may be described as Cooke's Guide-Book and Mrs. Orr's Handbook rolled into one, with the advantages in favor of the new book that it has fewer inaccuracies than Mr. Cooke's and more insight and scholarship than Mrs. Orr's. Dr. Berdøe has been a frequent contributor to the "papers" of the London Browning Society during its ten years of existence, a faithful attendant upon its meetings, a leader in its discussions, besides writing two earlier books relating to Browning's message and mission. Such years of faithfulness and enthusiasm in the study of a master could hardly fail to produce a book of great value, and the Cyclopædia will probably long retain the first place into which it steps at once.

F. MARY WILSON'S "Primer on Browning" (Macmillan) is a very good book, but one that seems not to be greatly needed, since Arthur Symons's valuable "Introduction to Browning" had already covered the same field, and, in the main, quite as well and often better. The new book is larger by fifty pages than Symons's, being, indeed, too large to be called appropriately a "Primer." It is divided into three chapters, namely: — Browning's Literary Life, Browning's Characteristics, and Introduction to the Poems. This scheme is so very like the earlier work of Symons that the choice of one over the other is a mere matter of taste.

ANNOUNCEMENTS OF SPRING PUBLICATIONS.

THE following pages contain full lists, carefully prepared and classified, of the books that are intended for publication this Spring by American publishers. Such a list is always interesting and instructive, bringing practically the whole field of operations of a publishing season into one survey. The present list is rather surprising in its fulness — the number of titles being over three hundred, as against five hundred for the very active Fall season of last year. A comparison of the various categories will show, to a certain extent, the relative activities and prevailing tendencies in the various departments of literature. It should be noted that *new editions*, unless in new form or with new matter, are not intended to be included here; neither does the list include any books already issued, and received at THE DIAL office, such being given, instead, in the regular list of "Books of the Month" in this or previous issues.

HISTORY.

- The Discovery of America. With some account of Ancient America and the Spanish Conquest. By John Fiske. In 2 vols. Houghton, Mifflin & Co. \$4.00.
 The Story of Columbus. By Edward Eggleston. Illus. D. Appleton & Co.
 A Half Century of Conflict. By Francis Parkman. Being the conclusion of "France and England in North America." In 2 vols. Little, Brown & Co.
 Bancroft's History of the United States. *Edition de Luxe*, in 6 vols., with portrait. D. Appleton & Co. \$50.00.
 Four Hundred Years of American History. By Prof. J. H. Patton. Being a new and enlarged edition, in two vols., of "The Concise History of the American People," brought down to date. Fords, Howard & Hulbert. \$5.
 The Colonial Period. By Prof. George P. Fisher. "American History Series." Chas. Scribner's Sons.
 The Episodes of Massachusetts History. By Charles Francis Adams. In 2 vols. Houghton, Mifflin & Co.
 The Quakers in Pennsylvania, 1682-1776. By A. C. Applegarth. Johns Hopkins Press.
 Witchcraft in Salem Village in 1692. Together with some account of other witchcraft prosecutions in New England and elsewhere. By Winfield S. Nevins. Illus. Lee & Shepard. \$1.25.
 The Kansas Conflict. By Ex-Gov. Charles Robinson. Harper & Bros.
 Story of the Nations Series: The Story of the Byzantine Empire, by C. W. C. Oman; The Story of Sicily, by Prof. E. A. Freeman. G. P. Putnam's Sons. Per vol., \$1.50.
 A History of Greece. By Evelyn Abbott, M.A. Part II., Ionian Revolt to the Thirty Years' Peace, 500-445 B. C. G. P. Putnam's Sons.
 The Problems of Greek History. By J. P. Mahaffy. Macmillan & Co.
 Outlines of Roman History. By Henry F. Pelham. G. P. Putnam's Sons.
 A Student's History of England, from the earliest times to 1885. By Samuel Rawson Gardiner, M.A. Illus. Longmans, Green & Co. \$3.50.
 Secret Service under Pitt. By W. J. Fitzpatrick, F.S.A. Longmans, Green & Co.

ARCHÆOLOGY.

- Hand-Book of Greek Archæology. By A. S. Murray. Illus. Chas. Scribner's Sons.
 The Customs and Monuments of Prehistoric Peoples. By the Marquis de Nadaillac. Translated by Mrs. A. Bell (N. D'Anvers). Illus. G. P. Putnam's Sons.
 Primitive Man in Ohio. By Warren K. Moorehead. Illus. G. P. Putnam's Sons.

BIOGRAPHY AND MEMOIRS.

- The Life of George Mason, of Virginia. By Kate Mason Rowland, with introduction by General Fitzhugh Lee. In 2 vols., with portrait. G. P. Putnam's Sons. \$8.00.
 The Life of Joshua R. Giddings. By George W. Julian. A. C. McClurg & Co. \$2.50.

- The Life of Thomas Paine. With a history of his career in America, France, and England. By Moncure D. Conway. In 2 vols., illus. G. P. Putnam's Sons. \$4.50.
- Diary of George Mifflin Dallas, while United States Minister to Russia (1837-9) and England (1836-61). Edited by Susan Dallas. J. B. Lippincott Co.
- Men and Events of Forty Years: Autobiographical Reminiscences of 1850-90. By Josiah Bushnell Grinnell. D. Lothrop Co. \$2.50.
- The Makers of America: Columbus, by Pres. C. K. Adams; Charles Sumner, by Anna L. Dawes. Dodd, Mead & Co. Each, 1 vol. with portrait, \$1.00.
- Henry Boynton Smith. By Prof. Lewis F. Stearns. "American Religious Leaders." Houghton, Mifflin & Co. \$1.25.
- Life of Paul Revere, Vol. II. By Elbridge Henry Goss. Cupples Co.
- Estimate of Phillips Brooks. By Newell Dunbar. Revised and enlarged, with new portrait. Cupples Co.
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 The Story of Massachusetts. By Edward Everett Hale. Illus., 8vo, pp. 300. Lothrop's "The Story of the States." \$1.50.
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 The Scotch-Irish in America: Proceedings and Addresses of the Third Congress, at Louisville, May, 1891. With frontispiece, 8vo, pp. 325. Nashville, Tenn.: Barbee & Smith. \$1.50.
 Church and State in New England. By Paul B. Lauer. A.M. 8vo, pp. 186, uncut. Johns Hopkins Press. Paper, 50 cts.
 The Ordinance of 1787: A Reply. By William F. Poole. Sq. 8vo, pp. 16. Ann Arbor, Mich.: Privately Printed.
 Proceedings of the 39th Annual Meeting of the State Historical Society of Wisconsin, Dec. 10, 1891. With frontispiece portrait, 8vo, pp. 100, paper. Madison, Wis.: State Printers.

ARCHEOLOGY.

The Landfall of Lelf Erickson, A. D. 1000, and the Site of his Houses in Vineland. By Eben Norton Horsford. Illus. in photogravure, 4to, pp. 148, gilt top, rough edges. Boston: Damrell & Upham. \$6.00.
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